about the time of Stephen, but established under Henry II., we have the zig-zag as the great feature, with the round and with the pointed arch; and still the square abacus as a rule.

In a short time we lose the mass of the Norman ornaments and the round arch, and find in its place the Transition, a most simple pointed style, with little beyond the tooth ornament to decorate it, and small windows of single lights. When much light was required, these windows were clustered together. The round, or hexagonal abacus now comes into common use,—the buttress is more developed, and the pinnacle an ordinary feature.

In the Early English, we have the first development of Gothic tracery,—mullions in place of piers,—windows of several lights,—flying buttresses,—crocketted pinnacles,—complicated mouldings, and a more extensive application of foliage,—the columns clustered and the capitals generally round,—the trefoil leaf the most characteristic ornament.

On this succeeded the Decorated, chiefly characterized by a more magnificent development of the leading elements of the preceding style; but it has its own features,—the ogee-arch and the pinnacled canopied recesses, which produce a prominence of diagonal lines.

In the Perpendicular or Lancasterian style, the new features are the horizontal line, the panellings, and the substitution of Perpendicular for flowing traceries.

In the Tudor, the art returns to what it was in the Romanesque, and again becames Horizontal.

I point out these distinctions, proceeded the lecturer, not for the mere sake of distinction, though that is something, but to show the vast store of ornamental materials which these various styles display, especially the Norman, the two later Plantagenet styles, and the Lancasterian, not only for architectural purposes, but for all purposes of ornamental art.

Some allusion was then made to painted glass as an ornament in Gothic edifices, and as a branch of art commanding a daily-increasing interest. Of this the lecturer proposed treating in his next lecture, on 2nd proximo, and in the meantime he concluded with an address more particularly designed to encourage the pupils in laying the foundations of future excellence and originality in design, by patient labour and an avoidance of all premature and unavailing endeavours to reap the fruits without sowing the seeds,—this latter being really the slowest method of attaining the object that can possibly be pursued.

SUPPOSED SAXON WORK IN IVER CHURCH, BUCKS.

It seems to me that the church of Iver, near Uxbridge, in Buckinghamshire, may be added to the list of those containing vestiges of Saxon architecture; and that there are grounds for assigning an approximate date to the remains I allude to.

Immediately above one of the arches on the north side of the nave, is a small semi-circular arch, now blocked up with wall, the lower part of which has been destroyed by the subsequent erection of the arches of the nave; and these arches being Norman, it is clear the small arch must be of earlier date, and consequently Saxon,* with which its appearance well agrees.

The inner side of the small arch, towards the nave, is quite red, and has evidently been rendered so by the action of fire; the outer side towards the aisle has escaped.† Now we learn from the Saxon chronicle that A.D. 905, "Ethelwald enticed the army that was in East Anglia to break the peace, so that they ravaged over all the land of Mercia until they came to Cricklade, and there they went over the Thames." It is true Iver is not expressly mentioned in this notice, but besides being within the limits of the kingdom of Mercia, it lies in what would then be the direct route from East-Anglia to Cricklade. We know that in Saxon times, armies, whenever it was possible, followed the course of rivers in their marches, so that we may trace this army up the valley of the Ouse to Newport Pagnell; then following the Ousel to its source, whence to the head of one branch of the Colne is but 6 miles; then along the latter river past St. Albans, Watford, Uxbridge, and Iver, to Colnbrook, soon after which they would reach the Thames, and follow its course to Cricklade.

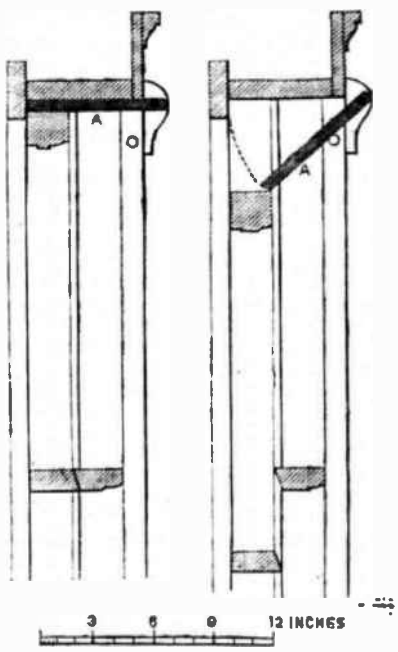
I think, therefore, it is by no means an improbable inference that the arch I have described, incorporated by the Normans into their fabric, formed part—was a window—of a church in existence before A.D. 905, and which was then destroyed and burnt by the Danes.

I saw this arch directly after its discovery, now about two years ago, during the restoration of the church, and I intended to have communicated it to you at the time, but I do not regret that the subject escaped my memory, since it was only the other day that I met with the passage that led to my conjecture as to its date. MARD.

* Not necessarily; there may be early Norman work, and late Norman work.—ED.

† Since the above was written, I learn that a doorway, in the middle of the piers, against which the font is now placed, presents the same appearance as the arch above described, and that charred wood was found near it; thus making it clear that the church to which these remains belonged perished by fire.

VENTILATION.



As ventilation is the order of the day, I send you a simple and effectual plan (if you think it worth inserting in your valuable journal), for getting rid of the foul air and admitting fresh air into rooms or offices, by lowering the top sash. The flap A is hung to the sash frame by a centre in a bracket or otherwise, and when the sash is lowered, drops on the top rail of the sash the whole width of the window, and forms a ventilator with the draft upwards, to emit or admit air; by a stop on the inside bead, the flap is not permitted to drop beyond a certain point, so that the sash may be lowered in the usual way, and in raising brings the flap up under the head of the sash frame. I have fixed three at the Savings' Bank, Chelsea; they answer exceedingly well. I send this, as it may be of service to some of your readers, being a cheap and easy way of obtaining air without a direct draft upon the heads of persons who have to sit in rooms and offices with the top sash lowered, not having this protection.

JOHN CALLOW.

CISTERNS: PURE WATER.—Allow me to suggest what I think would be a remedy for the fault found in your last number with the conical-shaped cistern, having the tap at bottom. Let there be a tap there, but let it be a waste tap, and have another a little way up the side of the cistern. By this means the cistern could be kept clean, and no sediment would find its way into the tap used for supplying water for household purposes.—W. B.

BRASSES OF NOTARIES.

BRASSES of this important class of the civil community, of which but few now remain, may be divided into two classes—the ecclesiastical and the civil; of the former I only know of one instance, and of the latter but five, of which I beg to subjoin a short account.

1.—C. 1475, St. Mary Tower Church, Ipswich. This is the earliest example that has yet been met with; it consists of a large figure standing on a mound of grass, on which a scull and other bones are scattered; he is habited in a close fitting tunic, over which is a long loose-sleeved gown faced with fur; a circular cap, in form not unlike a turban, from which a broad scarf hangs down to the ground in front, is thrown over his left shoulder, concealing his gypciere, which is attached to the left side of his girdle, from which depends an inkhorn and a pencase richly ornamented with quatrefoils; the hands are united as in prayer, and the feet have low, laced boots. The absence of the tonsure shows that this was not an ecclesiastical notary. A scroll placed on his breast bears the following legend, invoking the ever-blessed Trinity, and at the same time expressing his belief in the resurrection:—

"Reposita est hæc spes mea ī sinu meo
Scā Trinitas Dñ Dē miserere mei."

Over this figure was once an elegant canopy supported on slender shafts; at equal distances down each side were small scrolls, one of which still remains, and is inscribed—

"Tibi laus, tibi glia."

There was also a marginal legend and a shield beneath the figure, both lost. The figure (stolen since 1845) is engraved in Mr. Boutell's work on Monumental Brasses, p. 112, and in Messrs. Waller's work on the same subject, in the latter of which is a concise account of the origin, &c., of notaries.

2.—C. 1475. Great Chart, Kent.

3.—1490. W. Curteys, Holm Hale, Norfolk.

A figure in a long flowing gown, with loose sleeves, confined at the waist by a simple cincture, from which depend an inkhorn and pencase. He has long flowing hair; neither cap nor gypciere are apparent. His wife is lost, but the following inscription remains.

"Orate p̄ aiabz Willī Curteys notarii et Alicie uxis' ei q' obierunt v° kalēdas Marcii a° Jhū m° ccccl.xxxx quor aiabz ppiciet de ame."

Engraved in "Cotman's Brasses of Norfolk," p. xxxiii.

4.—1506. R. Wymbyll, S. Mary Tower Church, Ipswich.

A notary in loose-sleeved gown, thrown open in front and faced with fur, confined at the waist by a girdle, from which depends on the left side an inkhorn and pencase, and from the right a plain gypciere. This figure forms a portion of a brass representing Thomas Baldry, merchant, Robert Wymbyll, notary, and their wife, to whom the two former figures are turned sideways. Scrolls proceeding from their mouths bear the following legends:—

"Scta trinitas unus deus miserere nobis.
Sps scte deus miserere nobis.
Fili redemtor mūdi deus miserere nobis."

Beneath the figures.

"Of your charite pray for the soull of Alys, late the wyfe of
Thomas Baldry, marchant, sumtyme the wyfe of master Robert
Wymbyll, Notari, which Alys deceased the iiijth day of August the
yere of oure lord thousand ccccccvj on whose soull ihu haue
mercy and on all cristin soullis. amen."

Beneath the figure of Baldry are the Mercers' Arms, impaling Baldry's merchant's mark (the corresponding shield under the notary is unfortunately lost), also five daughters and four sons, in two groups. For an engraving of the figure of the notary, *vide* introduction to the "Oxford Manual for the Study of Brasses," p. xcii.

6.—1517. Bernard de Turia, S. Sauveur, Bruges. A figure of a notary, standing on a tesselated pavement, beneath a single canopy supported by two arabesque columns, at the back of which is hung a rich fringed diaper. He is habited in a tunic, over which is a loose gown thrown entirely open in front, and

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